

BOB JONES UNIVERSITY

The SCHOOL of FINE ARTS

PRESENTS

The Commencement Concert

featuring the
Bob Jones University
Symphonic Wind Band & Combined Choirs

Dr. Dan Turner, conducting

Stories: Fictions and Truths

I. FANFARE

Through the Looking Glass....................Jess Langston Turner (b. 1983)

Of this piece the composer writes, "When I began composing the fanfare *Through the Looking Glass* I knew that the theme of this year's Commencement Concert was that of stories/fairy tales, and I wanted to write a piece that was fantastical in nature—a piece that would effectively transport us into an imaginary land where anything is possible. I chose the title *Through the Looking Glass* because just as Alice's doorway to Wonderland was her "looking glass," this fanfare is the doorway to a world of musical landscapes."

"The piece is constructed of two different elements: a pervasive rhythmic pattern and an entire pitch vocabulary of only five different notes. These notes are arranged in many different ways, sometimes in long angular melodic lines and other times in big blocks of sound. Underneath all of this is the driving rhythmic impetus that pushes the piece forward. The combination of these two elements is meant to convey the imagery of colorful and fantastical shapes and images hurtling by the listener as he or she is transported to a new musical world where anything is possible."

A prize-winning young composer, Jess Turner is completing a master of music degree in trumpet performance from BJU and will be continuing his music studies in composition at University of Hartford's Hartt School of Music in Connecticut. He has studied composition at BJU under Dwight Gustafson, Dan Forrest and Joan Pinkston.

II. TALES FOR CONTEMPLATION

Overture to the WASPS.........Ralph Vaughan Williams/Hudson (1872–1958)

The incidental music for Aristophanes' satirical drama THE WASPS represents Vaughan Williams' initial foray into incidental music and was one of his first major works for orchestra. Cambridge had had a long tradition of staging dramas in Greek, and several well-known English composers before Vaughan Williams had been commissioned to write music for these plays. Vaughan Williams received his commission in 1909. Like his predecessors, Vaughan Williams made no attempt to imitate the style of Greek music. In fact, the themes of the WASPS sound very much like English folk tunes, reflecting his lifelong absorption in this genre.

The sparkling overture's themes represent various characters and incidents in the play. The music opens with the wasps buzzing, a depiction of the Athenian judiciary. The first real thematic material represents an honest elderly Athenian who has served on the jury panel for many years. The next march-like theme pictures the reconciliation of the elderly Athenian with his son. The final theme is rather pastoral, a peaceful ending to the overture of this comedic play. This music also exhibits the

influence of Ravel, his teacher at the time, in its colorful instrumentation, its use of whole-tone scales and even a quotation from another impressionist, Claude Debussy. Vaughan Williams cleverly merges all these themes in what one observer describes as " hopping about in rowdy counterpoint." The folk-tune style underlines Vaughan Williams' desire that his music be "for the people." This wind band setting was transcribed by Major Frank Hudson, Chief of the Air Force Bands at the Pentagon.

Molly on the Shore .... Percy Grainger (1882-1961)

Percy Grainger began his career as a virtuoso concert pianist who toured over Europe featuring Grieg's *Piano Concerto*–at Grieg's request. Despite the difference in their ages, Grainger and Grieg became good friends. Grieg said of his young friend, "He is crescendo. I am diminuendo." Perhaps it was Grieg's interest in folk song that encouraged Grainger to be fascinated by these works. Grainger once stated that "Our folk singers were lords in their own domain–were at once performers and creators."

Molly on the Shore, like many of Grainger's works, appears in several different versions by the composer. It originally appeared as a string quartet written for his mother's birthday in 1907. Subsequent arrangements included those for solo piano, duo piano, wind band, theater orchestra, full orchestra and even pianola!

His wind band version, scored in 1920, ingeniously combines two folk tunes from Cork, *Temple Hill* and *Molly on the Shore,* and is cited as also reflecting Bach's influence on the composer. The work characterizes several traits of its composer, including chromaticism, colorful instrumentation and rhythmic energy. H. G. Wells once commented to Grainger, "You are trying to do a more difficult thing than record folksongs, you are trying to record life."

Funeral Music from *Bergliot* .... Edvard Grieg/de Meij (1843-1907)

Grieg's melodrama, *Bergliot*, differs from an opera in that the text is declaimed over the orchestral music. Some historians consider *Bergliot* to be Grieg's most inspired work, particularly in the successful wedding of text to music. Composed from 1870-1871, it was not orchestrated until almost twenty years later. Almost one hundred years later Johan de Meij scored it for wind band without the spoken poetry. The funeral march occurs at the end of the drama and is perhaps the most inspired musically. Bergliot, the wife of the hero, has just learned that her husband and son have been killed in battle by the tyrannical king. In retaliation she goes to the castle to exhort the peasant army there to continue the fight. At that moment the king returns in his boat. She screams to him, "My husband's slayer would not row down the river if my cousin Hakon stood here on the bank." The march begins appropriately with a sense of heavy grief, commemorating the fallen heroes. After the music changes to a more victorious mood, it then returns to its opening sorrowful strains. Like all processions, it gradually fades away into the distance.

in paradisum .... Dan Forrest (b. 1978)

Precious in the sight of the Lord is the death of his saints. (Psalm 116:15)

I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, ye may be also. (John 14:2-3)

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away. (Revelation 21:4)

Verily I say unto thee, Today thou shalt be with me in paradise. (Luke 23:43)

Dan Forrest's music has received numerous awards and acclamations, including awards from the American Choral Director's Association, the ASCAP Morton Gould Young Composer's Award, the University of Kansas Choral Society Composition Contest, the Vanguard Premieres Choral Competition, and the Donald Sutherland Endowment.

Dr. Forrest's *Arise, Shine!* for chorus and orchestra was premiered in Carnegie Hall in February 2007. His church music has also received accolades, including the first prize from the John Ness Beck Foundation in 2005 for his best-selling choral anthem, *The King Of Love My Shepherd Is.* Dan Forrest teaches composition at BJU and maintains a demanding schedule of commissions, among which is tonight's work.

About *in paradisum,* his first major composition for wind band and chorus, Dr. Forrest writes that it "takes its title more from Scripture than from the liturgical 'In Paradisum' Requiem movement. This setting uses diverse scriptural texts, which, though written thousands of years apart, all speak to mankind's burning desire to glimpse the afterlife by revealing the compassionate character and precious promises of God to His people. The opening bars present massive chords in a highly animated texture; these 'pillars' not only represent the unshakable truths which follow but also serve as a musical basis from which most of the rest of the piece is constructed. The first main section sets the 'Precious in the sight of the Lord ...' text as well as 'I go to prepare a place for you ...' A second section (which uses portions of Revelation) uses the flatted seventh scale degree (taken from the opening 'pillar chords') to symbolize sorrow, pain and tears. This flatted seventh gives way, symbolically, to the raised seventh scale degree, picturing God's tenderly 'wiping away all tears.' Eventually, the 'pillar chords' return, this time setting the one occurrence of the phrase 'in paradise' from Scripture (Christ's words from the cross to the dying thief) that provides a thrilling glimpse into eternity. Near the end of the piece, one more glimpse of the 'tears' idea appears, but it quickly (and again, symbolically) disappears into the settled rest of the closing section, which includes a 'new song,' calling from eternity 'on high.'"

INTERMISSION

III. TALES OF ADVENTURE

Symphony No. 1 "The Lord of the Rings"..............Johan de Meij (b. 1953)
Gandalf Fanfare
Hobbits

The internationally famous composer and arranger, Johan de Meij, received his musical training in trombone and conducting at the Royal Conservatory of Music at The Hague. His original works for wind band are played the world over. Perhaps his most popular is his first symphony, "The Lord of the Rings." This symphony, finished in 1987 and premiered in Brussels in 1988, has been called "another milestone for the wind band repertoire." In 1989 it won the Sudler International Wind Band Composition Competition in Chicago.

The obvious inspiration for the work is J. R. R. Tolkien's (1892–1973) classic trilogy, portraying characters, places and events from the novels: Gandalf, the Elvenwood, Gollum, the Mines of Moria, the Bridge of Khazad-Dûm and the Hobbits. Tolkien once described the Hobbits thus: "I picture a fairly human figure, not a kind of fairy rabbit as some of my British reviewers seem to fancy: fattish in the stomach, shortish in the leg. A round, jovial face; ears only slightly pointed and 'elvish'; hair short and curling (brown). The feet, from the ankles down covered with brown hairy fur, are extremely small. Clothing: green velvet breeches; red or yellow waistcoat; brown or green jacket; gold (or brass) buttons; a dark green hood and cloak (belonging to a dwarf)." The last movement of the symphony begins with a folk dance, characterizing the personality and character of the cheerful and carefree Hobbits. The dance is followed by a noble hymn to reflect the more serious side of their character. The movement ends with Gandalf, Frodo and others sailing away from Middle Earth to Valinor, the place of peace.

Tom Sawyer Suite, Op. 27 .... Franco Cesarini (b. 1961)
1. Tom Sawyer
2. Huckleberry Finn
3. Becky Thatcher
4. Happy Ending

The versatile composer Franco Cesarini was born in Switzerland, educated in Milan, Italy, and today teaches at the Zurich Conservatory. A performer on flute and piano, his works include those for brass band, wind band, chamber groups, solo instruments, voices, string orchestra and symphony orchestra. This suite, depicting characters from Mark Twain's *The Adventures of Tom Sawyer,* grew out of Cesarini's childhood love for that story. In the suite he associates various folk tunes with the three main characters—a "cake-walk" rhythm and dance for Tom, "Ring, Ring de Banjo" for Huck Finn, and a slow, expressive tune for Becky. In the final movement, "Happy Ending," the composer utilizes all the themes of the preceding movements, climaxing in the merging of Tom's and Becky's themes and a rousing version of the American folk tune "Wait for the Wagon."

IV. TALES OF DELIGHT

The Wind in the Willows ....Johan de Meij
  The River
  Ratty and Mole
  Mister Toad
  The Return of Ulysses

The Wind and the Willows was first performed on May 5, 2005, and was conducted by the composer. This second work of de Meij on tonight's program pictures the characters and scenes from the classic work by Kenneth Grahame.

Grahame's story was originally written to entertain his visually impaired son, Alistair, and was first published in 1908. (Another storyteller, A. A. Milne, helped preserve Grahame's book.) In his preface to the book Grahame explained that it was a "book for those who keep the spirit of youth alive in them; of life, sunshine, running water, woodlands, dusty roads, winter firesides."

De Meij's music certainly fulfills this description. "The River" represents to the animals a source of life and pleasure. Best friends Ratty and Mole are characterized by themes that match their personalities: a friendly, relaxed one for Ratty in contrast to the more reserved, less energetic one for Mole. The music for Mister Toad also reflects his self-satisfied, smug willfulness as well as his penchant for fast cars and many subsequent accidents. The final movement, "The Return of Ulysses," depicts the banquet celebrating the return of Toad Hall to Mister Toad. (His enemies, the stoats and weasels, had overtaken Mr. Toad's home during the time he had been jailed for stealing cars). The concluding triumphant parade of the forest friends reveals the happy ending to the story.

WIND BAND PERFORMERS

Piccolo: Heather McKee **Flute**: Angela Stockard, Abby Palpant, Catherine Jones, Hailey Duvall, Janelle Briden **Oboe:** Melissa McAdams, Meagan O'Malley, Chelsea Bopp **English Horn:** Meagan O'Malley **Bassoon:** Brittany Batdorf, Christine Gill **E♭ Clarinet:** Julie Myers **Clarinet**: Natalie Parker, Meredith Rogers, Robert Chest, Catherine Eddings, Fiona Knoll, Rebecca Christenson, Carolyn Pelc, Brieanna Harris, Jennifer Taylor, Stephanie Claus, Kathy Woods **Bass Clarinet:** Roseanne Hutton, Peter Andersen **Contra-Bass Clarinet:** Peter Andersen **Alto Saxophone:** Jamie Jasti, Paul Choi **Tenor Saxophone:** Jenny Gibson **Baritone Saxophone:** Alex Fields **Horn:** Peter Bailey, Jed Gillis, John Doney, Wes Peters, Deb Reddick, Julie Albright **Trumpet:** Jess Turner, Bryan McClintock, Evan Duke, Jon Elliott, Jocelyn Sorrell, Mary Berg, Aubrey Elliott **Trombone:** Dustin Battles, Tom Aldmon, Ben Schroeder, Ryan Wooldridge **Euphonium:** Jonathan Peters, Kaye Elston, David Stockard, Andrew French **Tuba:** Corrinne Word, Matt Dill **Percussion:** Jennifer Olinger, Andrew-Rei Dongon, Greg Whiddon, Jon Lee, Laura Thompson, Karen Dye **Timpani:** Rob Schoolfield **Piano:** Andrea Tang **Harp:** Aubrey Elliott

CHORAL PERFORMERS

Chorale *Warren Cook, Director*

Soprano: Nikki Eoute, Jennifer Fortney, Crystal Fox, Rachelle Greer, Suemi Harrison, Sarah Hess, Amanda Johnson, Angela Ouillette, Rachel Webb, Ashlee White **Alto**: Rachel Dahlhausen, Janelle Moeckly, Anna Newcomer, Sarah Roe, Gloriane Vasso, Rebecca Worthington **Tenor**: Kevin Adkins, Matt Brinkley, Mark Buller, Mark Egerdahl, Stephen Endres, Jonathan Kilpatrick, Christopher Milburn, Joshua Roland **Bass**: Troy Castle, Austin Cook, Aaron Dierking, Joseph Hoelscher, Jonathan Jarrett, Andrew Krape, Ye Lee, Joel McAllister, Timothy Morgan, James Pitts, Eric Rea, Quentin Sipe, Matthew Tuttle

Concert Choir *Matthew Whitcomb, Director*

Soprano: Katrina Barber, Anna Calvino, Lorrie Dodson, Pamela Dodson, Carrie Hall, Melissa Hixon, Tamra Jones, Andrea Kurtz, Christina Shelp, Elise Small **Alto**: Ruth Blaj, Rebecca Estrella, Rebecca Jenkins, Meghan Leach, Heidi Myrick, Lydia Schaefer, Esther Wagner, Amanda West, Jamie Wilson **Tenor**: Travis Bloom, John Hudson, Tim Weaver **Bass**: Peter Anglea, David Brokke, Caleb French, Nathanael Gentilhomme, Daniel Griffin, Jay Hancock, Tristan Harmon, Steven Hunter, Luke Mangum, Christopher Pennington, Tim Renner, Tristan Smith, Jason Steffensmeier

Collegiate Choir *Fred Coleman, Director*

Soprano: Heather Fordham, Kara Halleck, Carolyn Holland, Sarah Judge, Elise Lafferty, Janis Mercadante, Nicole Monroe, Joyanna Mossman, Hilary Patterson, Jessica Power, Rachelyn Primm, Amanda Ritchie **Alto**: Natalie Austin, Charlene Brooks, Marissa Doney, Melissa Johnson, Elise McCormick, Victoria Mercado, Erin Willis, Juliana Witt **Tenor**: Benjamin Hancock, Jonathan Moreno, Jacob Oblak, Jason Rush, Zachary Shelburne, Andrew Thackrey, Jonathan Wooster **Bass**: Shawn Alexander, Caleb Greene, Shelton Love, Masaru Nishiaoki, Philip Peck, John Robertson, Kristopher Schaal, Christopher Taylor, Richard Wiggs

Script.................................... Raymond St. John, David Burke

Program Notes.................................... Karen Wilson, Dan Turner

Concert Concept....................................Dan Turner

Stage Director....................................Erin Naler

Concert Host.................................... Raymond St. John

Narrators:

Hobbits....................................Lonnie Polson
Script by Dan Turner

Tom Sawyer Suite.................................... Shawn MacDonald
Passages from *The Adventures of Tom Sawyer* by Mark Twain

Wind in the Willows ....William Pinkston
Script by William Pinkston

Ringers .... Michelle Ashley, Christopher Cernigliaro, Laura Walker, Emily Cook, Timothy Johnson, Aaron Walker, Laura Takacs, Andrew Norton

PRODUCTION STAFF

Production Manager..Rodney McCarty
Assistant Production Manager .... Chris Godwin
Audio Supervisor..Max Masters
Technical Assistant...Margaret Polson
Visual Production ....Christopher Zydowicz

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May 2, 2008, 8 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the amphitorium during any performance. We request that signal watches and communication devices be turned off during the program.

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